

A Way to the Transcription of Old Byzantine Chant by means of Written and Oral Tradition

Ioannis Arvanitis

A.

In the Greek Orthodox Church there has been an uninterrupted tradition of chant, each composer following, usually, in the footsteps of his predecessors. Correspondingly, there is a continuity between the various appearances of a hymn, or classes of hymns, through a very long period up to the time of Petros Lampadarios, who gave the music a form which through the transcriptions by the Three Teachers is still in use today.

Starting from these transcriptions (that constitute a written tradition but at the same time are based on an oral tradition that indicates the specific function of the various musical signs), one can trace a way to the transcription of Old Byzantine Chant, especially that of the Heirmologion and the Sticherarion, having in mind the continuity of the chant tradition.

In this paper will be dealt only with the subject of transcription in relation to the melodic movements, without examining the subject of scales and intervals. It is presupposed that there is a close relation or identity of the modern *echoi* with the old ones, despite the differences caused by the evolution of the *melopoiía*.

The starting point for my way of transcribing the Old Sticherarion and Heirmologion is the close relation between the Heirmologion of Petros Lampadarios (18th cent.) and that of Balasios (17th cent.), especially in the Heirmoi of Holy Week. This period of the ecclesiastical year seems to be very conservative in the earlier as well as in later times. Thus, many melodies are preserved in the same, or almost the same form, despite the fact

that the style of the *melopoiía* may have changed for the hymns of the rest of the year. We can conclude from the *heirmoi* of the Holy Week that Petros and Balasios followed a common tradition, based on the same or closely related formulas.

Table A shows some *heirmoi* of the Holy Week from the Heirmologion of Balasios and Petros that verify this close relation (or identity).

Se table A

In Table B there is given an example of a formula in the Second Mode from the Heirmologion of Petros. This formula is contained in the Heirmoi of Table A too. There are two forms of this formula: one 'stenographic', given by Balasios, but also found in the version by Petros, and one 'analytic' given only by Petros. But in Table B we can see that for the *heirmos* and the *troparia* of the same *ode* Petros uses both the 'stenographic' and the 'analytic' form. From the similarity of the music of the *heirmos* and the corresponding *troparia* of an *ode*, we can conclude that the 'analytic' form in fact is an analysis of the 'stenographic' one and that they produce the same music, a music through exegesis given by the Three Teachers.

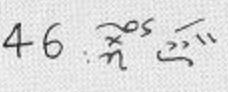
Se table B

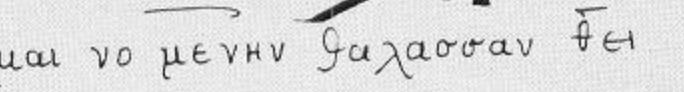
But this and other related formulas have counterparts in the Old Sticherarion and Heirmologion, as one can see in Table C. The earlier and later forms (note especially that of Balasios) have at least the same interval ('phonetical') signs. Therefore, they are likely to produce the same music.

Se table C

Table D presents some further examples of the close relations between the

Table A

Hirmoi of the Holy Week from Hirmologion of Balasios.
MS of the National Library of Athens [EBE] 946. 

Tῷ ΤΗV αfa τov ον μai νo μενhν 
w οn τov πpo ηa γpαti a va{h ga vav ti i i i
i οn πt ζeu σai δi οn THs τov i σpα H λi THv

λu ov ηa fo θh γh pav ti οn εi w a σw

μev ev do {ws γaεtε do {a εtai : +

Tῷ Λo γpαti i TW TU pav vi οn w o i o

οi οi Τpεισταιots μH H H πtεi εtεvtes ev TH ka μi

vw λi tεv tεs fe o o o ov w μo o o λo

Γouv tε xλo vtes e e euλo γH tε e ta εpΓa xv

εi oo τov οn u εi ov : +

H τov a χw ρH τov θe ov ev p̄a εtpi

χw ε+ σa σa οn χa εa a a a ar TW

u o o εμω οn H σa σa σe e e v μvouμev

Table A (continued)

πα να ρι i a παρ ɟe ε νε : +
 P H μα tu ɟa av vou ε πει u πε
 ει i 6χu σεν ε πτα πλα σι ως κα μνος ε 3ε
 καν θη πο τε εν H H H H H παιδε ε ες
 ονκ ε φλε χθη σαν ɟa a a σι λε ως πατη
 σα a artes do γμα αχ ε ɟo o o o o αν παν
 Ta Ta ερ γα κν ει ον τον κν ει o o ον u μνειτε
 καν u πε εν τον τε εις παντας τους αι ω ω vast.
 The same Hirmoi from Hirmologion of Petros Lampadarios.
 ηχος ει

T ω THV a ɟa τον κν μαι νο με νην ɟa λας σαν ɟei
 ω αν τον προ ετα γμα τι a να 3η ɟa ναν τι i i
 i i i i και πε 3eu σαι δι ανθης τον l ερα
 H λι i i THV ɟa ον κα θο δη γη σαν τι κν ει
 ω a σω μεν εν δο 3ως Γαρδε δο 3a σται : +

Table A (continued)

T	ω 20 γμα τι τω τυ βαν νι υω οι ο 61
	οι τρεις παιδες μη + η πτεισ ισεν τες εν ΤΗ κα
	μι υω βλη ισεν τε ες θε ο ο ο ο ο ο ον
	ω μο ο ο λο γου ουν τα α λλο ον τες ε
	ε ευ λο γει τε τα ε ε ερ γα κυ βι λ ον
	τον κυ υ ν ει ον :
H	η η τον α χω βη τον θε ον εγ γα
	ετρι χω βη σα σα και χα βα α α αν τω
	υο ο ο σημ κυ ν + η σα α σα ε ε ε
	υ μενην πα να γι ι ι α παρε δε ε νε :
P	η μα τυ βα αν νου ε πτει η πτε βι λ εχυσεν
	ε πτα πλα σιως κα μι νος ε {ε και θη πο πτε ε
	εν + η η η παι δε ε ες ρυ ε φλε ε χη
	η σαν βα α α σι λε ως πα τη σα α αν τε δο γμα

Table A (continued)

αλλε βο ο ο ο ωντε παν τα τα επ βα κυ
 βι ου τον κυ βι ο ο ον ν μνει τε καλ ν
 πε βυ ν τον ον τε ει εις παν τας τους αι αι
 ω ω νασιτ

Table B

„Η τὸν ἀχώριτον θεόν”, Εἰρήνης τῆς θεού ωδῆς
 κο ο ο ο σμω κυ ν Η Η σα α α σα
 „Τοῖς μαθηταῖς”, τροπάριον τῆς θεού ωδῆς
 Η Η Η ζη ο κυ βι ος
 „Ἐν τῇ δευτέρᾳ”, τροπάριον τῆς θεού ωδῆς
 πέρι βα α α τοις με ε συ ντα α ζον
 „Πηγα τυράννου”, Εἰρήνης τῆς θεού ωδῆς
 παι δε ε εσ οντε ε φλε ε χθη Η σαν
 „Δημοκρούσα γυνή”, τροπάριον τῆς θεού ωδῆς
 των ι χνων σου ονου ε πε λα βε το
 „Δάκρυσι πλύνει”, τροπάριον τῆς θεού ωδῆς
 των εν βι ω ω ω ον δι Η μαρ τε
 „Ιερουργεῖται”, τροπάριον τῆς θεού ωδῆς
 δι α της ε ε ε ε ζα γο βεν σε ως

Table C

A. Examples from the Sticherarium (Codex Ambrosianus)

 (f. 278 v)

ε ενν λευ σας τον θα ρα τον
 (f. 80 v)

τω δο Γρα τι τον καν σα ρας
 (f. 79 v)

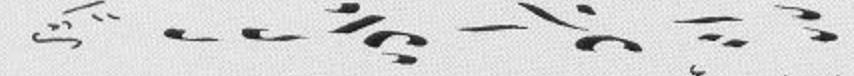
αν αν τω βο + σω μεν
[παραπομπα]  (EBE 883)

B. Examples from the Hirmologium (Cod. Cryptensis E.y. II)

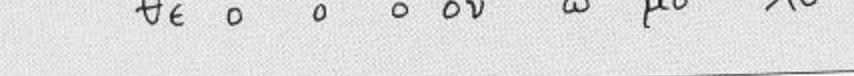
 (f. 58 r)

ε δρο σι σεν ο α γε λας
 (f. 36 v)

παι δας δι ε φυ λα ζας
 (f. 36 v)

θε ο λο γουρτες χει λε σιν ε μελπον
 (f. 36 v)

α μαρ τι αν ε ζη λει + ε
 (f. 39 v)

θε ο ο ο ν ω μο λο γουν τα ρατες
 (f. 39 v)

Heirmologia of Petros and Balasios on the one hand and the and the old ones on the other.

Se table D

But also the Sticherarion of Petros contains formulas which can be found in the Heirmologion of Balasios and in the Old Sticherarion and Heirmologion, as can be seen in Table E.

Se table E

From the preceding material we can confirm, I think, the importance of the Heirmologion of Balasios as a guide to the transcription of Byzantine Chant. Another example will be useful. Balasios' Heirmologion has not been transcribed by the Three Teachers, but there is an

exegesis of it in a manuscript of the Monastery of Koutloumousi on Mount Athos (No. 440), written in a stage of notation previous to that of the Three Teachers. Gr. Stathis gives two photographs from this MS in his catalogue of the manuscripts of Mount Athos¹. We see here the *sticheron* 'Οσιε Πάτερ in a form of exegesis. From the MS of the National Library of Athens No. 946 I transcribe the same *sticheron* in two forms, 'heirmologikon' and 'sticherarikon'² (see Table F).

Se table F

Table G shows some examples of formulas from these *stichera*, including the *exegesis* of Koutloumousiou 440 and an *exegesis* by me in modern Byzantine nota-

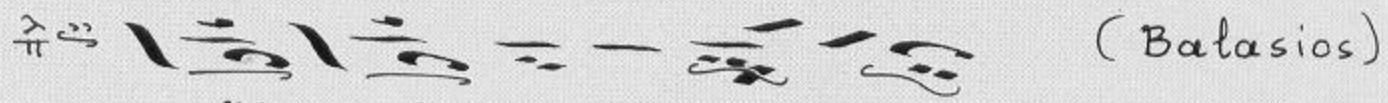
Table D

1. "Ἐφείξε παιδῶν" Πέτρου



το τρα α φε ε ε ε ε εν

"ΤΗΛΗΝ κακίας"



κε ε να α α α

(Balasios)



κε ε να α α α α

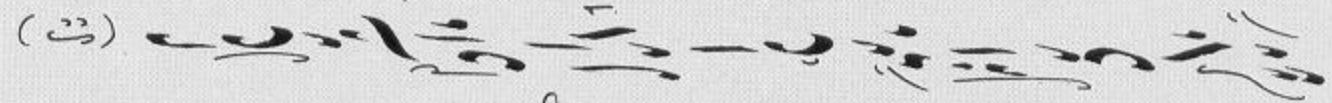
(Petros)



κε ε να α α α α

(EBE 890)

2. "Πρὸς σὲ ὅρθριζω", Πέτρου



και με χρι πα θω ω ω ω ω ω ω ων

or, from



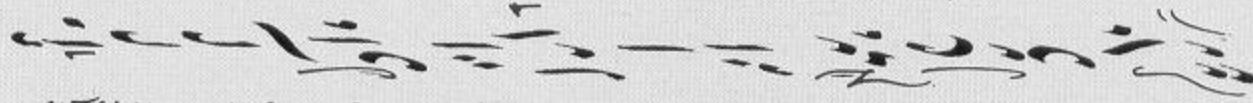
ΕΒΕ, ΜΠΤ 742 και με χρι πα θω ω ω ω ω ω ων

"Ἀπαροέντις θίμων Πέτρε", Πέτρου (ΕΒΕ, ΜΠΤ 742)



πι κρως δα κρυ σα α α α α α α α ας

"ΤΗΛΗΝ κακίας" Μπαλασίου, Πέτρου



κτεναι με λε τα α α α α α α α α



κτεναι με λε τα α α α α α α α α

3. "ΤΗΛΗΝ κακίας"



πα ρε δει γρα α τι σαν

(EBE 890)



πα ρε δει ε γρα α τι σαν

(Balasios)

tion (i.e. an 'exegesis of the exegesis' in Koutloumousiou 440 and other corresponding *exegeseis*), as well as a few additional comments.

Se table G

It is necessary to take into account not only the *theseis* cited above, but also the

whole tradition written in the short melismatic style, i.e. the short Doxologies, the short *Polyeleoi* etc. Only on this basis can we, with the help of the theoretical treatises, accomplish a transcription of the Old Sticherarion and Heirmologion in short melismatic style. According to my opinion, this style permits the neumatic

Table D (continued)

παρεδει γμα α τι σαν
or παρεδει Γμα α τι σαν
„Πηκα τυραννου”, [τ] πετρου ε πει ν περι 1 εχυ σεν
„Σακερσι πλυνε”, πετρου τος πο δας ν πε ευ θυ νος
„Το ταχαντον”, πετρου κυ πι 1 λου τον μω ν πι ον
4. {τηλην κανιας
κυ πετρου (EBE 890)

κου λε ευ ε ε ε ται
[κυ πετρου] (Balasios)
κου λε ε ε ευ ε ται
κου λε ε ε ευ ε ται (Petros)

5. „Πνευματικως ήμας πιστοι”, EBE 2490, f. 64v-65v

κυ πετρου α Γα Γων + μα α α ας
„Της πιστεως”, πετρου α α Γι ο ο ο ος
„Τω την αβατον”, πετρου (analytic form)
κυ πετρου α να {+ πα α να ντι 1 1 1 1 1

(Note: The MSS EBE 890 and EBE 2490 belong to the 14th cent.)

a) Balasios, EBE 946, "Θεός Κύπριος"

καὶ κλαδῶν καὶ μύρων κραυγαὶ ζοντες
Exég. καὶ κλαδῶν καὶ μύρων οἰς κραυγαὶ ααζοοοντες

TES

The same by Petros

καὶ κλαδῶν καὶ μύρων οἰς κραυγαὶ ααζοοοντες

Exégésis by the Three Teachers:

καὶ κλαδῶν καὶ μύρων οἰς κραυγαὶ ααζοοοντες

Petros, Doxastarion, December 24th:

ο πα α α Ται πλα α α εμα α τος

Exégésis (της) (3 Teachers) ο ο πα α α Ται πλα α α εμαααατος

Old forms of this formula, found in Stichera and Hirmoi of the ♭, πήγ and οδή Modes, are:

ο πα α α Ται πλα α α εμα α τος
ο πα α α Ται πλα α α εμα α τος
ο πα α α Ται πλα α α εμα α τος

b) E.g. II

η ν περο πλοσδν ρα μις

Χρυσάφης ο πα α α Ται πλα α α εμα α τος

ο νέος: Του πιγευ μα τος σαλ πι γας

Πέτρος: ο πα α α Ται πλα α α εμα α τος

Του πιγευ μα ατος σαλ πι λι γας

Table F

Table F (continued)

«ΤΙΧΗΡΑΓΙΚΟΝ», ΕΒΕ 946 f281v-v, ήχος πάς

σι ε πα τερ θε ο φορε θε ο δο σι ε με Γα λως Η Γω νι ι ι σω ερ τη προ σκαί εω ζω # εν ν μνοις και νη γει ει ει αι αις και α Γρυ πνι ι ι ι αις τη προς Ρε νο με νος των σων φοι οι τη των υντ δε συγχορε ε ευ εις μετα α των α σω μα α α των χρι ετον α παντως δο ζο λο Γω ω ω ω ω ω ων τον ειτ θε ον θε ον λο ο ο ο τον

σ λυ τρω την τον ν πο κλι να α αν τη τη ν κα εραν τω προ δρο ο μω και α Γι α σα αν τα τη τη ν φυ σιν των ν δα α των αν τον ι με τε ε αν τον δυ σω πε ο σι ε δωρη θη ναι τη ει λη σι α ο μο νοι αν ειρη η η νη ν και με ε Γα ε λε ε οσι +

Table G

a) Analysis of eso thematismos on αγια (EBE 946)

Another synonymous exégesis

b) EBE 946, „Ειρηνολογικόν“:

Koutl. 440: 
To o ov εκ θε ou ou ou θε ov

Exégesis of Koutl. 440 (ε) —————— θε ε ου ου ου θε ε ου

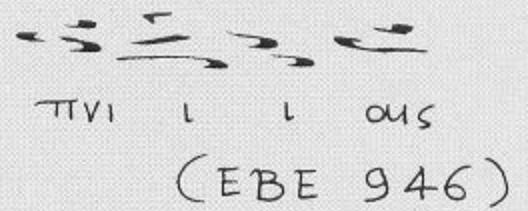
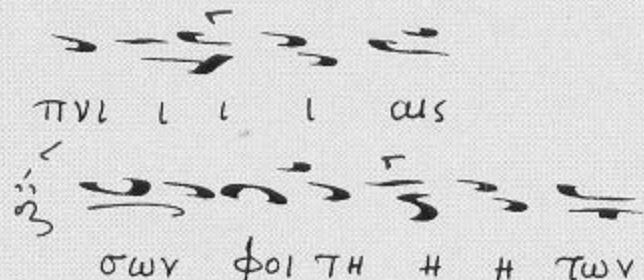
Another shorter ($\frac{6}{2}$) exégesis : 
θε ε ον ον ον θε ε ον

c) $\frac{1}{2} \sin^2 x - \frac{1}{2} \cos^2 x = \frac{1}{2} (\sin^2 x - \cos^2 x)$

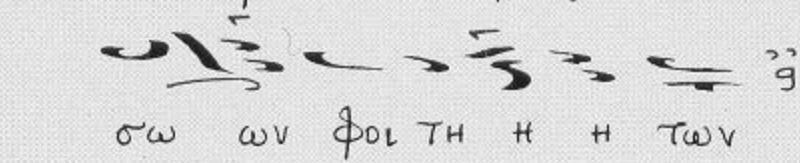
καὶ αἱ Γρυπαὶ τοῦτοι οὖσιν

Exég. (Kouatl 440) 

The egégesis of the syllable „-πνί-“ has the shape of the strepton η. It could have the shape of the tritomikon Σ as well, that is:

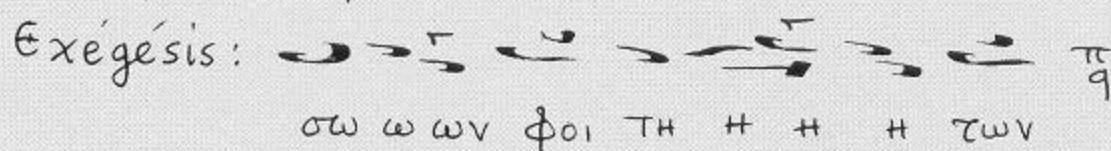


(EBE 946)



(Koutl. 440)

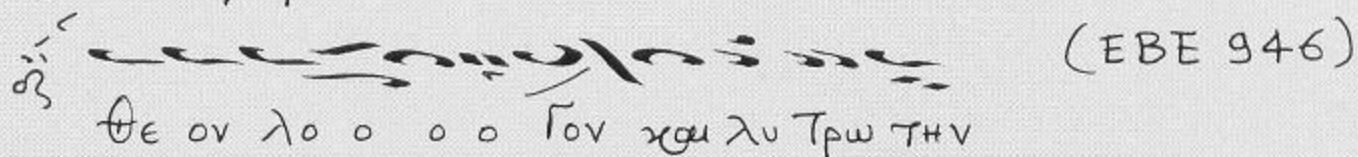
σων φοι ΤΗ Η Η Των



Exégesis: σων φοι ΤΗ Η Η Η Η Των

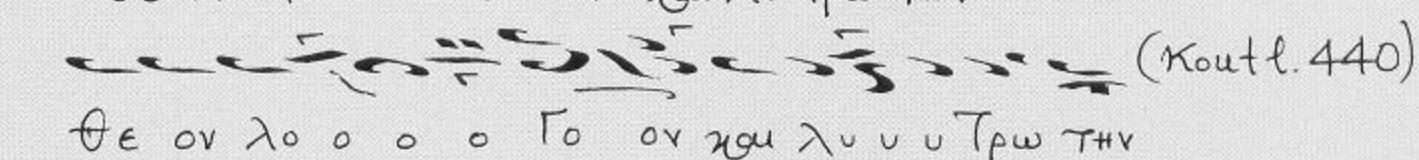
σων φοι ΤΗ Η Η Η Η Των

„Στίχη παρικόν“ :



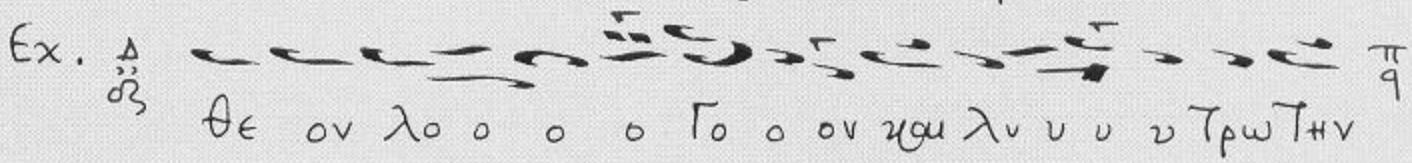
(EBE 946)

θε ον λο ο ο ο Γον καλυ Τρω ΤΗν



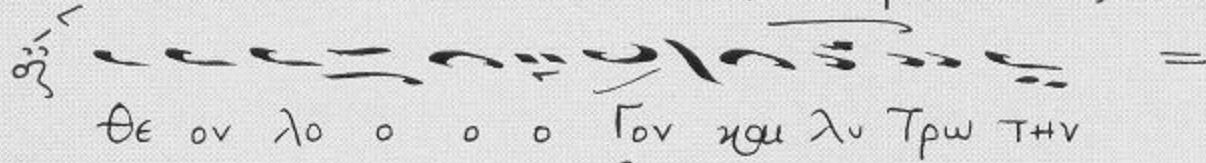
(Koutl. 440)

θε ον λο ο ο ο Γον καλυ λυ υ υ Τρω ΤΗν

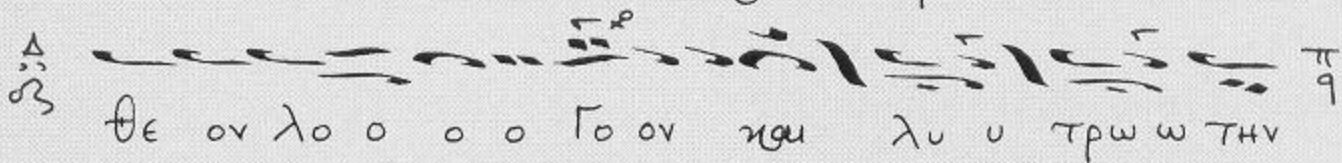


θε ον λο ο ο ο Γον καλυ λυ υ υ υ Τρω ΤΗν

It could also be transcribed as follows, with an antikenoma on the word „λυτρω ΤΗν“, that is:

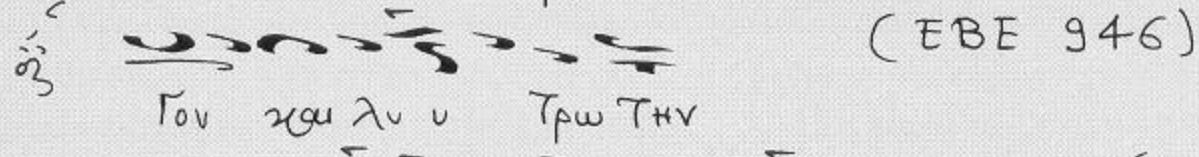


θε ον λο ο ο ο Γον καλυ λυ Τρω ΤΗν



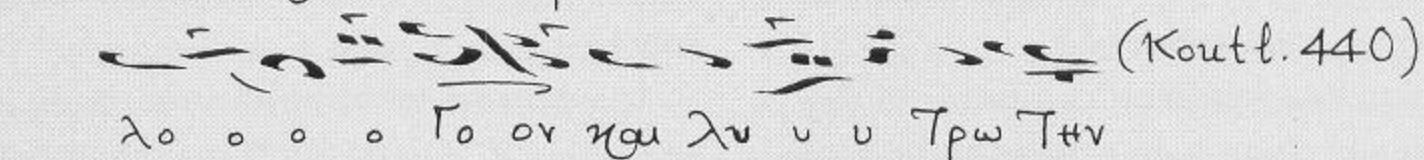
θε ον λο ο ο ο Γον καλυ λυ υ Τρω ω ΤΗν

The same in „Ειρμολογικόν“ (Shape of strepton)



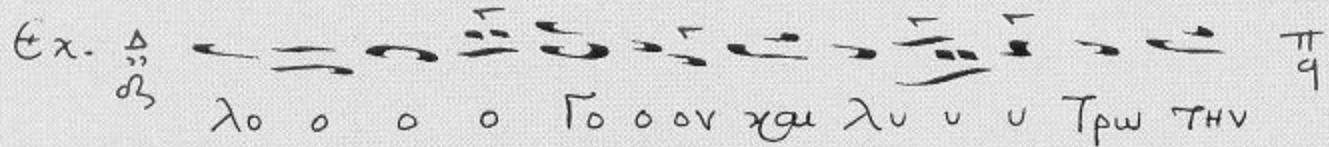
(EBE 946)

Γον καλυ υ Τρω ΤΗν



(Koutl. 440)

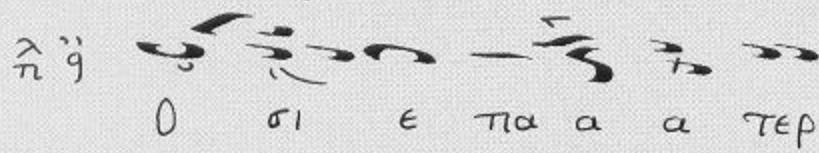
λο ο ο ο Γον καλυ υ υ Τρω ΤΗν

Ex. 
 λο ο ο ο Γο ο ον ργε λυ υ υ Τρω ΤΗν

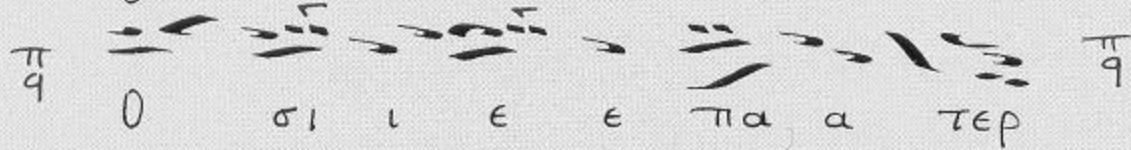
d) „*ΣΤΙΧΗΠΑΡΙΝΟΥ*“

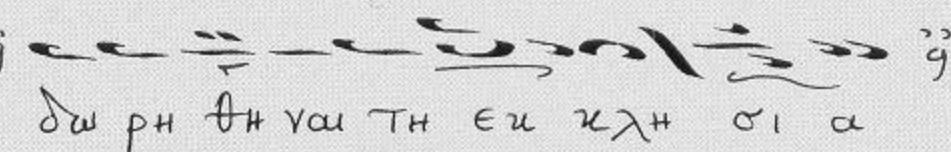

 ο σι ε πα τερ ο σι ε πα α α τερ

Petros Lampadarios, Doxastarion, September 1st:


 ο σι ε πα α α τερ

Exégesis of this „Thésis“ by the Three Teachers:

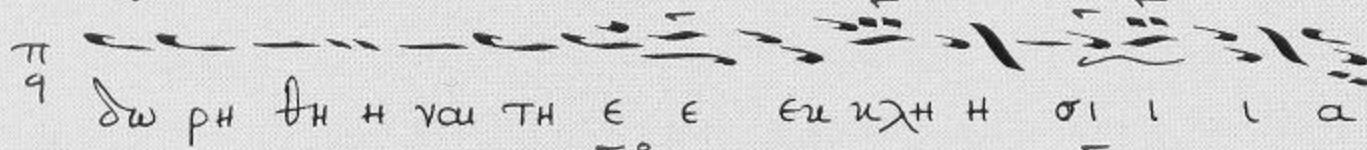

 ο σι ε ε πα α τερ

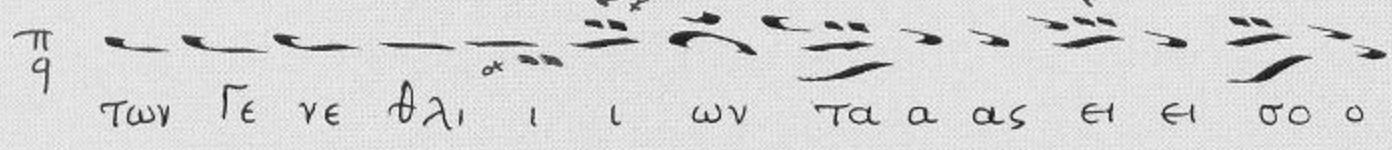
„*ΣΤΙΧΗΠΑΡΙΝΟΥ*“ 
 δω ρη θη να τη ευ κλη σι α

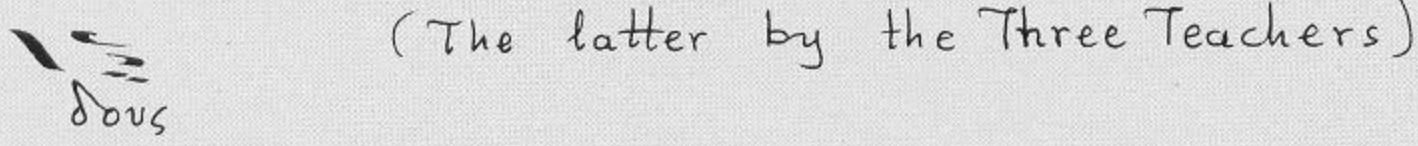
Petros Lampadarios, December 24th.


 των τε νε θηι ει ων τα α α ει σο ο ο δους

Exégesis of the above formulas:


 δω ρη θη να τη ε ε ευ κλη σι ει ε


 των τε νε θηι ει ων τα α α ει ει σο ο


 δους (The latter by the Three Teachers)

These formulas can be found in the old Sticherarium and Hirmologium, too.

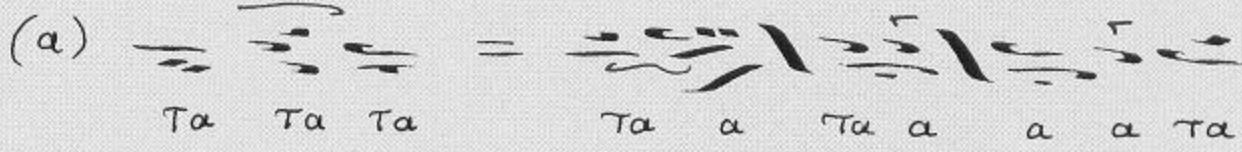
characters to be performed in their full melismatic interpretation.

As an example, and as a result of the *theseis* and their exegeses from the Heirmologion or the Sticherarion of Petros Lampadarios and from the Heirmologion of Balasios contained in Tables B-E, we can say that the (later) presence of *antikenoma* in *theseis* like (a) of Table H gives us the well-known endings of the new Sticheraric and the ‘new’ long Heirmologic style and, according to the examples

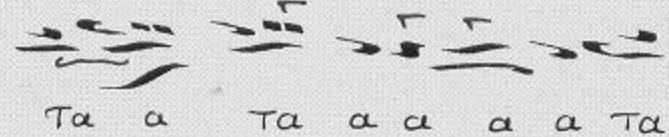
above, of the Old Sticheraric and Heirmologic style as well.

In addition, we can from the study of the *sticheron* „Οσιε Πάτερ“ (Tables F-G) verify the close relation (or identity) of *theseis* like those of Table H (b) and (c), and, finally, we can show the possible identity of the *synedesmoi* (double *apostrophos*) in the analysis of the *tromikon*. This could be taken as an indication for us to transcribe similar *theseis* in the same way (see Table H, *theseis* (d)-(f)).

Table H

(a) 

written and executed nowadays as :



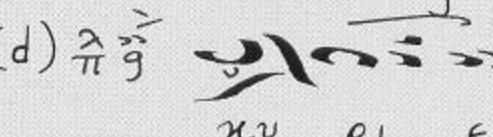
or more analytically :

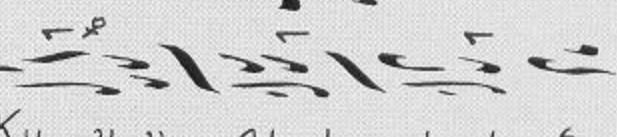


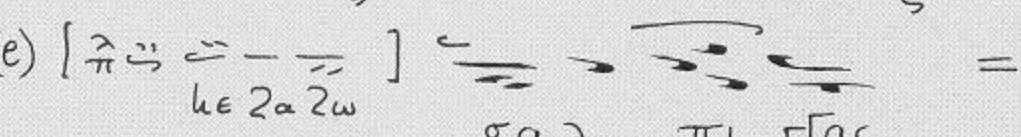
(b) 

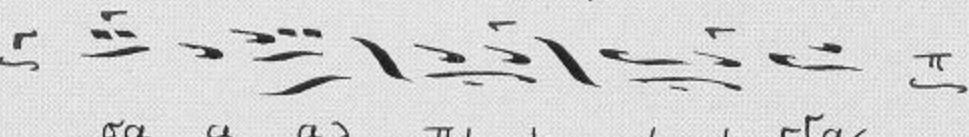
(c) 

Possible identity of  to 

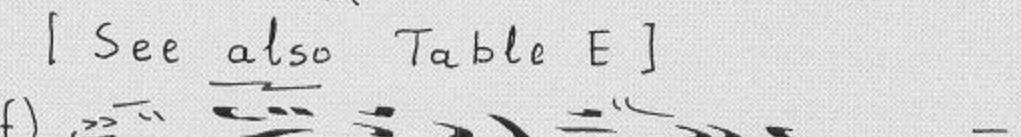
(d) 



(e) 



[See also Table E]

(f) 



B.

In many cases this way of exegesis can be justified sign by sign according to the rhythmical value and the cheironomic function of each sign in the theoretical treatises. However, the concept of *synagma* ('grouping') is of crucial importance as it sometimes diminishes the time value of the signs (see Table I).

C.

The 'long exegesis' do in many cases result from the short one by duplicating, quadrupling etc. the time values of the short melodic movements and, eventually, by elaborating and enriching the parts of the composition. Through that procedure,

the long *exegesis* sometimes appears very different from the short one.

The structural relation between the short and the long *exegesis* may by the inverse procedure give us some indication which, with the help of the theoretical treatises, can lead from the 'long exegesis' backwards to the 'short' one, a procedure especially useful regarding the 'short exegesis' of the Old Papadike (see Table J).

D.

Finally, there is a possibility of a syllabic or 'mixed' *exegesis* for a group of old chants, for example the short *prokeimena*, the 'Triadika' of Lent a.o. (see Table K).

Table I

a) $\sqrt{\frac{1}{2}} \rightarrow \left[= \sqrt{\frac{1}{\frac{1}{2}}} \right] = \sqrt{1 - \underbrace{\frac{1}{2}}_{2+1 \text{ t.u.}}} \rightarrow \sqrt{\frac{1}{2}}$
 $\sqrt{\frac{1}{3}} \left[= \sqrt{\frac{1}{\frac{1}{3}}} \text{ or } \sqrt{\frac{1}{\frac{1}{3}}} \right] = \sqrt{1 - \underbrace{\frac{1}{3}}_{1 \text{ t.u.}}} \rightarrow \sqrt{\frac{1}{3}}$
 $\sqrt{\frac{1}{4}} \left[= \sqrt{\frac{1}{\frac{1}{4}}} \text{ or } \sqrt{\frac{1}{\frac{1}{4}}} \right] = \sqrt{1 - \underbrace{\frac{1}{4}}_{4 \text{ t.u.}}} \rightarrow \sqrt{\frac{1}{4}}$
 $\sqrt{\frac{1}{5}} \rightarrow \left(= \sqrt{\frac{1}{\frac{1}{5}}} \right) = \sqrt{1 - \underbrace{\frac{1}{5}}} \rightarrow \text{(total : 4)}$

Notes:

- i) The numbers indicate the units of duration according to the present musical theory. Each interval neume of the old notation without a subsidiary rhythmical sign has the duration of two time units.
- ii) The formulas in brackets are the later forms with red subsidiary signs.
- iii) After the = follows a transcription into modern Byzantine notation.

Table J

a) = or . By duplicating the time values, it gives or . Duplicating again, we have: or or

Examples from the transcriptions of the Three Teachers.

$\in \{\alpha \pi\circ \sigma\tau\epsilon \lambda\epsilon\text{is} \tau\text{o}\}$ $\in \{\alpha \pi\circ \sigma\tau\epsilon \lambda\epsilon \epsilon \epsilon \epsilon\text{is} \tau\text{o}\}$

$\in \{\alpha \pi\circ \sigma\tau\epsilon \lambda\epsilon \epsilon \epsilon \epsilon\text{is} \tau\text{o}\}$ $\in \{\alpha \pi\circ \sigma\tau\epsilon \lambda\epsilon \epsilon \epsilon \epsilon\text{is} \tau\text{o}\}$

b) = $\times 2 \rightarrow$

Example: From „Κατευθυνθήτω”, $\pi\chi\circ\sigma$

= $\tau\omega\omega \chi\epsilon \dots \tau\omega \omega \omega \omega\omega \chi\epsilon \dots$

c) = [] $\times 2 \rightarrow$ or

Example: Apéchema of the Barys echos.

$\alpha \alpha \text{kes}$ $\alpha \alpha \alpha \alpha \alpha \alpha \alpha \alpha \text{ke} \epsilon \text{ke} \epsilon \text{es}$

d) $\times 2 \rightarrow$

or or

$\times 2 \rightarrow$

or

or

Example: From „Τὸ προσταχθέν.”

$\alpha \nu \nu \nu \mu \phi \epsilon \tau \epsilon$ $\alpha \alpha \nu \nu \nu \nu \nu \mu \phi \epsilon \epsilon \epsilon \epsilon \text{ke} \epsilon \epsilon \epsilon \tau \epsilon$

Table K

Τρονεῖμενον, ^{τίχ} αὐτός (EBE 2406)

תְּהִלָּה-כְּלִילָה

περ $\mu\lambda\pi\iota$ σα $\mu\epsilon\nu$ ε ε πι: ι οοι: +

Τῇ Αγίᾳ καὶ Μεγάλῇ Τεσσαρακοστῇ, Τριαδινόν, ἦχος ἐ

ω μα τι κας μορφως εεοι των α εω ματων Ζυ ρα με

ω ων προς νο ε παν γην α ι χον α να το με νοιοι

εν γοις εν αν και Τρι σα τι ω μελωδη ματι Τρι εν ποτα

Two other things to do are to use the exceptional exception.

$$t, \text{ u.v. } (s + \mu) \text{ o.w. } \mu = v \quad a \quad r_1 = 0$$

— 1 —

so over + + pa as: +

Bibliography

Stathis, G. 1993
Τὰ Χειρόγραφα Βυζαντινῆς
Μουσικῆς, Ἀγιον Ὄρος, Κατάλογος
περιγραφικὸς τῶν χειρογράφων
κωδίκων Βυζαντινῆς Μουσικῆς τῶν
ἀποκειμένων ἐν ταῖς Βιβλιοθήκαις
τῶν ιερῶν Μονῶν καὶ Σκητῶν τοῦ
Ἀγίου Ὄρους, Vol. III, Athens.

Notes

NOTE 1

Stathis 1993 300-301. This volume was published just a week before the Symposium.

NOTE 2

These names are attributed by me. The rubric of Koutloumousiou 440 signifying ‘sticherarikon’ reads: “Τὸ παρὸν υπάρχει ἀργότερον μεμιγμένον μὲ στιχηρόν”.